STANLEY CLARKE (C)

VICTORIA AND ALBERT MUSEUM PORTFOLIOS

INDIAN DRAWINGS

THIRTY MOGUL PAINTINGS OF THE SCHOOL OF JAHANGIR (17TH CENTURY) AND FOUR PANELS OF CALLIGRAPHY IN THE WANTAGE BEQUEST

1922

38

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Thirty Mogul Paintings of the School of Jahāngīr (17th century) and four Panels of Calligraphy in the Wantage Bequest

Text by C. Stanley Clarke

LONDON: PRINTED UNDER THE AUTHORITY OF
HIS MAJESTY'S STATIONERY OFFICE. 1922
PRICE 7s. 6d. NET

PREFATORY NOTE

THE late Lady Wantage has laid the Nation under a lasting debt of gratitude by her bequest of this remarkable series of Mogul paintings. Their importance lies not only in their outstanding merit as examples of Indian Art. They are also of inestimable value to the student and designer, in consequence of the rich store of suggestions contained in the exquisite floral borders with which many of the paintings and panels of calligraphy are surrounded.

The thirty-six drawings comprised in the bequest were purchased in a London sale-room in 1867–8, and were presented by Baron Overstone to his daughter, the Honourable Harriet Lindsay, afterwards Lady Wantage, on the occasion of her thirty-first birthday in 1868. They were originally in the Imperial Collection at Delhi, whence such treasures of art as remained after the looting by Nadīr Shah of Persia in 1739, were scattered far and wide after the Mutiny in 1857. No information is available as to the circumstances in which they were brought to this country. The collection was exhibited on loan in the Indian Section from 1916 to 1918, and passed to the Nation by bequest upon the death of Lady Wantage in 1920.

The translations of the calligraphic verses on the back of the paintings are by Sir Denison Ross, Director of the School of Oriental Studies, to whose labours we are very much indebted.

The introduction and the catalogue descriptions of the plates appearing in this portfolio have been written by Mr. C. Stanley Clarke, the Officer in charge of the Indian Section.

September 1922.

CECIL HARCOURT SMITH.

THE WANTAGE BEQUEST

I—THE PAINTINGS

THE School of Oriental Painting known as the Mogul School may be said to derive its origin primarily from Persia, or, more definitely, from Persian-Mongol Schools, which, in turn, were possibly inspired by 'an infusion of Indian art-tradition naturalized in China'. The theory that it dates from the reign of Bābar, the first Mogul ruler of India (d. 1530), is based partly on records which certify that this emperor employed alien artists to illustrate various manuscript books, and partly on the fact that he made occasional reference to the art of painting in his Memoirs, the '*Waqi'āt-i-Bābarī*'. Conceding that Bābar's reign actually witnessed the prefatory stage of its existence, it is impossible to gainsay the claim that the first chapter in Mogul painting commenced with that small coterie of artists—Persians and Kalmucks—trained in the style of the late Timurid School, who accompanied Humāyūn on his return from Irān (Persia) to India, in 1555, and who, subsequently, as court painters, received unusual consideration and treatment from Akbar the Great. Thenceforth, occupying itself with purely secular subjects, it flourished as a fine art under the patronage of the Mogul emperors and their nobles, measuring its development by the amount of encouragement accorded to it. In particular, both Jahāngīr and Akbar took an active and personal interest in its progress.

Examples of Mogul painting are found both in fresco on the walls of palaces and other buildings, and also in the so-called 'miniature painting' employed either in the illustration of manuscript books or in the execution of pictures of the portfolio type. Court painters were first definitely appointed during the reign of Akbar the Great (1556–1605), and of them Abul Fazl records, about 1590, in a noteworthy chapter on painting in his great work the *Āīn-i-Akbarī* (third volume of the *Akbarnāmah*) that: 'more than a hundred artists have become famous masters . . . the works of all painters are weekly laid before His Majesty . . . masterpieces worthy of a Bihzād (a famous Persian artist working from about 1480 to 1524) may be placed at the side of the wonderful works of the European painters who have attained world-wide fame . . . the minuteness of detail, the general finish, the boldness of execution, &c., now observed in pictures are incomparable; even inanimate objects look as if they had life.'

Of the thirty-six paintings in the Wantage Bequest, twenty-seven bear the signature of the artist; several are mentioned in the Memoirs of Jahāngīr, the '*Tuzuk-i-Jahāngīrī*'; the personal seal of the emperor appears on eighteen of their mounts; and proof is advanced to justify the assertion that even the nine unsigned drawings were also executed by court painters of the school of Jahāngīr during the period 1605–30. With regard to Nos. 15 and 16, as both exhibit the unmistakable style and colouring of this school, nothing actually is wanted to establish the fact that they were produced betimes after 1627, before the advent of the school of Shāh Jahān (see text preceding Plate 10).

Although the Bequest contains works signed by the following skilled artists: 'Ālam, Balchand, Bishandās (Vishnu Dās), Daulat the Elder, Farrukh Beg, 'Ināyat, Manohar, Mansūr, Mīr Hāshim, Nīnī, Padārth, Sahīfa Bānū, and Shivdās (Shiva Dās),[1] it unfortunately does not include one or more specimens of the art of Abu'l-Hasan, that famous limner who obtained the honorific title of *Nādir-al-Zamān* (wonder of the age) and received especial mention from Jahāngīr in 1617 (see Memoirs). Likewise, taking into consideration the vast assembly of Imperial artists then employed, it is a matter for regret that the collection is destitute of examples by masters such as Anūpchhatar, Āqā Razā (father of Abu'l-Hasan), Baghvatī, Chitārman (alias Kalyān Dās), Ghūlam, Govardhan, Khalīf Khurāsānī, Muhammad 'Abd

[1] Bishandās, Farrukh Beg, Manohar, and Mansūr had previously served as court painters to Akbar the Great (1556–1605).

(brother of Abu'l-Hasan), Muhammad Fakīrullah Khān, Muhammad Sharīf (Amīr al-Umarā), Nānhā, Pirāg, and Rāi Anūp (afterwards court painter to Prince Dārā Shikoh).

Jahāngīr's reign—when naturalistic drawing, shading, soft colouring, improved landscape backgrounds and other advanced methods introduced by the Akbar School finally replaced the stiff drawing, the somewhat crude colouring, and the conventional mannerisms of the Humāyūn School—may justly be regarded as the period when Mogul art attained its highest perfection. By the seventeenth century, Mogul artists had become familiar with Western painting and its methods, in proof of which the landscape backgrounds of Plates 1 and 12 furnish evidence that certain court painters were perceptibly affected by it. European influence can be traced throughout the reigns of Jahāngīr and Shāh Jahān, particularly in that of the latter, notwithstanding his antagonistic attitude towards the Jesuit missionaries. The first half of the seventeenth century also found Indian artists directly copying and adapting Western religious and secular paintings and prints, but mostly those of Italian origin. This phase is exemplified in Nīnī's 'Martyrdom of Saint Cecilia' (Plate 21).

The outstanding feature of the collection is the remarkable series of bird and animal paintings, executed by Mansūr, Manohar, and others (Plates 12–16). The palm, however, must be awarded to Mansūr—on whom was bestowed the honorific titles of *Ustād* (master) and *Nādir-al-Asr* (wonder of the age), and, justly, was described by Jahāngīr as 'unique in his generation'—inasmuch as he undoubtedly originated this seventeenth-century academy of zoological portraiture; a school which in itself constituted yet another 'golden period' in the history of Indian painting.[1]

Of exceptional importance, too, are the contemporary portraits of Jahāngīr, Nūr Jahān, and Shāh Jahān (Plates 5–10), which, as approved works, were all included in the Imperial Collection. The court painters duplicated portraits such as these in large numbers, some by means of working-drawings, tracings, and stencils (*charbā* and *jhillī*), others by drawing from memory, and not infrequently it happened that, as a mark of high favour, the emperor presented copies to his nobles and favourites. Thus Jahāngīr records in his Memoirs, in 1618: 'As (Amīr) Ādil Khān was constantly asking for a likeness of myself . . . I sent him one with a ruby of great value and a special elephant . . . and wrote this quatrain on the portrait with my own hand:

Oh thou towards whom is always (turned) the eye of my kindness
Repose at ease under the shadow of my fortune,
I have sent thee my own portrait
That thou mayest see me spiritually from my picture.

For divers reasons, artistic and otherwise, Jahāngīr also collected numerous portraits of his *amīrs* and other important personages (the feudatory chiefs, &c.). Perhaps the most remarkable portrait of all is the well-known drawing of a Dying Man in the Bodleian Library, Oxford, which is undoubtedly a study of 'Ināyat Khān, when dying of atrophy in 1618. The following extracts from Jahāngīr's Memoirs of that date have reference to this picture of the courtier who was brought in a palanquin into the royal presence: 'He was one of my intimate attendants. . . . He appeared so low and weak that I was astonished. He was skin drawn over bones—or rather his bones, too, had dissolved. . . . Though painters have striven much in drawing an emaciated face, yet I have never seen anything like this, nor even approaching it. . . . As it was a very extraordinary case I directed painters to take his portrait. . . . I gave him Rs. 2,000 for road-expenses, and let him go. Next day he travelled the road of non-existence.'

One should bear in mind, when studying Mogul sixteenth- and seventeenth-century portraits, that Akbar, in 1591, compelled his courtiers to shave off their beards, and that this order remained in force throughout the following reign. Furthermore it should be noted that Jahangīr introduced the fashion of wearing ear-rings in 1614.

The borders (*hāshiya*) of the cardboard panels on which the paintings (*taswīr*) and the specimens of calligraphy (*khush-khatt*) are mounted were also prepared by court painters, who belonged to a class of salaried craftsmen then including 'ornamental artists, gilders, line-drawers, and pagers'. Frequently, to the Western eye, it would appear that, as a work of art, the border is vastly superior to the picture it frames, the latter not infrequently being eclipsed by the magnificence of its environment. Speaking generally, the borders are all characteristically Mogul in composition. For the most part, they are painted either in colours and gold, or in gold on monochrome grounds of indigo-blue, pink, &c., with delightful designs in

[1] The Buddhist Cave-Paintings at Ajantā, mostly fifth- and sixth-century works of the Gupta dynasty, belong to the first 'golden period'.

which flowering plant motifs form the basis (see Plates 7, 8, 9, 13, 16, 19, 21, and 24). Similar motifs were used in the *pietra dura* decoration of the Tāj Mahall at Agra (1632–54), in Shāh Jahān's Palace at Delhi (1638–48), and in the marvellous carpet-designs of the Imperial Factory at Lahore (about 1630). The borders of Plates 18 and 33 are attributed to (Faqīr) Daulat the Elder, an eminent court painter, who, during the reign of Jahāngīr, specialized in illumination and gold border-work. The title ' worker (painter) in gold ', which appears after the artist's signature on several of the mounts, was evidently a much valued distinction.

The colours then employed are worthy of careful attention. A close examination of the paintings, and a comparison of the later with earlier works, prove that the palette of the Mogul artists of the advanced period (1605–30) displayed a far wider range in colours than that of the Akbar School (1556–1605), concerning which Abul Fazl wrote, about 1590: ' Much progress has been made in the commodities required by painters . . . the mixture of colours has especially been improved.'

The pigments used by Mansūr, Manōhar, and their fellow craftsmen were either body-colours of extraordinary stability, or opaque tints, equally durable, obtained by admixture of the cruder colours with a ' white earth ' (chunam, gypsum, chalk, &c.). They were mainly prepared from metallic salts, ores, clays, ceramic glazes, and certain of the inferior precious stones. Respecting ceramic glazes, painters may have been attracted in the beginning by the weathered and crumbling surfaces of the mustard-yellow glazed tiles employed in the decoration of the fifteenth-century Pathān (Sāyyad Dynasty) tombs in and around Delhi. Transparent colours and vulgar translucent effects (produced by overlaying gold with transparent mediums) were not utilized by these artists, although the school employed gold very extensively in illumination.

The following is a tentative list of the colours then in use :

Crimson : Indian Madders (Manjīt and Chay Root). *Pink :* mixtures. *Red :* Vermilion (Cinnabar), Red Ochre (Gerū : Venetian Red), Coral, Indian Red (Gairika), and Burnt Yellow Ochre (Light Red). *Brown :* Brown Ochres (Umbers), Hæmatite, Terra-cotta, Soot, and mixtures. *Yellow:* Orpiment (Hartāl : Arsenic Sulphide), Yellow Ochre (Pīlī-Mattī), Pottery or Enamel Yellow (Naples Yellow : Antimoniate of Lead), Litharge (Murdāsang : Massicot : Yellow Oxide of Lead), and Indian Yellow (Peorī). *Orange :* Red and Yellow Ochres, and other mixtures. *Green :* Malachite (Copper Carbonate), Verdigris (Pitrāī : Copper Acetate), and mixtures. *Blue :* Ultramarine (Lajward : Lapis-Lazuli), Cobalt (Zaffre : Smalt), Indigo (Nīl), and Azurite (Copper Carbonate). *Violet :* Indian Madder and Ultramarine, and other mixtures. *Black :* Ivory Black (Ivory or Bone Charcoal), Lampblack (Kājal : Soot of Oil), and Wood Charcoal (Kolā). *Grey :* ' Ultramarine Ash ' (Grey Lapis-Lazuli), Carboniferous Shale, and mixtures. *White :* Chunam (Calcined Shells), Gypsum, Chalk, &c. *Gold :* Gold leaf and Pulverized Gold.

Other contemporary colours, fast as well as fugitive, although known to the Mogul artist, were apparently excluded from the early seventeenth-century paint-box. Among these should be included : Kermes Lake and possibly Cochineal Lake, Red Lead (Minium), Sappan Red, Henna Red, Catechu (Cutch Red), various vegetable (tannin) browns, Gamboge, Chrome Yellow, Turmeric, Saffron, Safflower, Terra Verte, and Lead and Zinc Whites (Flake White and Chinese White).[1]

The paper of fine quality, called *bavsāhā*, upon which these drawings are made, was then manufactured both at Daulatābād (Deogīr) in the Deccan, and at the adjacent Kagazpura (' paper village '). It was prepared from bamboo-pulp by a hand process which included pressing, rolling, and smoothing with nodules of polished agate. Existing specimens are either of biscuit-colour or of pale buff tint ; the surface is usually of parchment-like texture.[2]

II—THE CALLIGRAPHY

CALLIGRAPHY, the art of decorative writing, was highly esteemed in the East from ancient times, and in the best days of the Mogul Empire actually ranked before painting, sculpture, and architecture. This extraordinary appreciation of a minor art was undoubtedly engendered by the Muhammadan law, which prohibited the representation of living things in art. ' The artistic

[1] For further information on Indian painting materials, the reader should consult the excellent note contributed by Mr. Ishwary Prasad to ' Indian Sculpture and Painting ' (E. B. Havell ; 1908).

[2] Of the early progress of the art of paper-making in India, and of how and when it displaced the birch-bark of the hill-tribes and the palm-leaves of the people of the plains, the history has yet to be written. Its manufacture in India possibly dates back to the eleventh century. So far, the two earliest known Indian paintings on paper appear on manuscripts dated 1427 and 1497 respectively.

spirit craved for satisfaction, and found it in calligraphy.' According to Abul Fazl the following calligraphical systems were used in Irān (Persia), Turān (Turkistan), India, and Turkey towards the end of the sixteenth century: (1) the *suls* and (2) the *naskh*, both consisting of one-third curved lines and two-thirds straight lines; (3) the *tauqī* and (4) the *riqā*, both containing three-fourths curved lines; (5) the *muhaqqaq* and (6) the *raihān*, both containing one-fourth curved lines; (7) the *talīq*, a composite script, formed from the *tauqī* and the *riqā*, containing only a few straight lines; and (8) the *nastalīq*, composed entirely of curved lines. Nos. 1, 3, and 5 were characterized by thick, heavy letters obtained with a pen full of ink; and, conversely, 2, 4, and 6 by thin, light letters. No. 8, the *nastalīq*, or the round Persian character, was the one favoured both by Akbar and Jahāngīr, and, consequently, was specially practised by Mogul writers from about 1560 to the end of the seventeenth century.

The thirty Panels of Calligraphy (*nastalīq*) in the Wantage Bequest were, like the paintings, formerly in the Imperial Collection at Delhi, which, in the reign of Jahāngīr, included, besides numerous masterpieces of early date, many works by eminent calligraphers, Persian, Turanian, and Mogul, whose names are mostly recorded in the *Āīn-ī-Akbarī*.

Among the earliest signed works is one superb example (No. 32, Plate 22) of the writing of the famous Sūltān 'Alī of Meshed (d. 1504), together with seventeen characteristic efforts in 'fair penmanship' by his pupil, the 'illustrious' Mīr 'Alī of Herāt (d. 1518). To Jahāngīr's reign belongs the magnificent work (No. 60) signed by Muhammad Husain of Kashmir (d. 1611), the artist to whom the emperor, as a mark of his great appreciation, presented an elephant in 1609, and who, previously, 'in the shadow of the throne of His Majesty (Akbar) had become a master of calligraphy', and had been awarded the exalted title of *Zarrīn-qalam* (Gold Pen). The reign is further represented by signed examples of the work of 'Abdurrahmān ('Abd al-Rahmān), Hidāyat-ullah, and Mīr Hajī Hasni al-Husainī. Overshadowing these in importance is the work (No. 31, Plate 22) signed by 'Abdurrashīd ('Abd al-Rashīd: d. about 1670), previous to his appointment as writing-instructor to the ill-fated Prince Dārā Shikoh, who was murdered by order of Aurangzīb in 1659. It is possible, however, that some of the unsigned specimens of calligraphy, seen in the panels and borders of this series, may also date between 1605 and 1627, the period of 'Abdurrahīm (Abd al-Rahīm), entitled *Ambarīn-qalam* (Ambergris Pen), Ghaffārī (tutor of Prince Parvīz), Mir 'Abdallah Tirmizī, entitled *Mushkīn-qalam* (Musk Pen), Khājah Muhammad Husain, Muhammad Sālih (d. 1650), and possibly Amanat Khān (d. 1650), who in 1637 designed many of the inscriptions on the Tāj Mahall at Agra.

The Imperial Seal Mark (an impression from a steel die), which appears on eighteen of the illuminated mounts, is probably the work of Jahāngīr's favourite engraver, Maulānā 'Alī Ahmad of Delhi (d. 1609), who, in Akbar's reign, was described by Abul Fazl as 'surpassing the ancient engravers'; and later, was referred to by Jahāngīr, in his Memoirs, as 'the seal engraver who in his craft is one of the first of the age'. This distinguished craftsman was the son and pupil of Shaikh Husain. Impressions from the seal will be found on the borders of Plates 23 and 24. As will be seen from the accompanying illustration, it is composed of a nine-circle medallion; its centre inscribed with the name of Jahāngīr, and the eight surrounds with the names of his predecessors in order of date. Beginning with the top left circle, we read: Taimūr Beg (d. 1405), Mīrānshāh (d. 1408), Sūltān Muhammad (d. 1441), Abū Saīd (d. 1469), 'Omar Shaikh (d. 1494), Bābar (d. 1530), Humāyūn (d. 1556), Akbar (d. 1605), and Jahāngīr (d. 1627).



September 1922.

C. STANLEY CLARKE.

I. MIRZĀ KĀMRĀN MEETING AN ENVOY NEAR KĀBUL, c. 1544

ARTIST UNIDENTIFIED: Mogul School, early 17th century

PRINCE KĀMRĀN (1510–56), second son of the Mogul Emperor Bābar, mounted on a dappled, blue-grey horse, receiving a messenger (probably from Persia) in sight of the Kābul River. At this period Kāmrān retained the Governorship of Kābul, Kandahār, Ghāzni, and the Panjāb, albeit his elder brother, the Emperor Humāyūn, was still a fugitive from the throne of Delhi. In 1553, after the return of Humāyūn to Kābul, Kāmrān was blinded and disgraced for disloyalty. He died three years later at Mecca. English contemporaries—Henry VIII (1509–47), Edward VI (1547–53), and Queen Mary I (1553–8).

This work was probably painted by an artist attached to the Court of Jahāngīr (1605–27).

The outer border of the buff-coloured mount is decorated in colours and gold with Mogul seventeenth-century naturalistic flowering-plant motives, resembling those used in the *pietra dura* ornamentation of the Tāj Mahall at Agra (1632–54) and of Shāh Jahān's Palace at Delhi (1638–48). On the reverse, contained within a similarly decorated border, is an illuminated panel of calligraphy (a verse) written in the *Nastalīq* character by Mullā Mīr 'Alī of Herāt (d. 1518), to whom special reference is made in the text preceding Plates 23 and 24.

(107–1921. I.M.)

Translation of the Verse:

O thou, whose absence has been for long my comrade,
My sorrowing after thee has been for long my complaint.
The sufferings I have through thee are my daily guests,
Thy scar on my heart has been for long my cherished souvenir.



2. HUMĀYŪN'S ACCESSION-DARBĀR AT ĀGRA, IN 1530

By 'ĀLAM: Mogul School, early 17th century

THE Mogul Emperor Humāyūn (1530–40 and 1555–6), seated on a jewelled throne in the great courtyard of the *Dīwan-i-ām* (Hall of Public Audience), receiving envoys in the presence of his nobles (*rājas*, *amīrs*, and *mansabdārs*) and other court-officers, including Mahdī Khwāja (Bābar's son-in-law), a former aspirant to the throne. English contemporaries—Henry VIII (1509–47), Edward VI (1547–53), and Queen Mary I (1553–8).

In its setting, this picture by 'ĀLAM, a Court Painter of the reign of Jahāngīr (1605–27), is strangely similar to that of a painting in a MS. History of Bābar (*Wāqiāt-i-Bābarī*) now in the British Museum (Or. 3715). In the latter, which was executed by one of Akbar's artists about 1590, Bābar is represented sitting in *darbār* at Kābul.

The deep outer border of the buff-coloured mount (omitted in the plate) is decorated in colours and gold with Mogul seventeenth-century naturalistic flowering-plant motives. On the reverse, contained within conventional, interlacing, floral-scroll borders, is an illuminated panel of calligraphy (two verses from Hāfiz) written in the *Nastalīq* character by Mīr Hājī Hasnī al-Husain, and dated A.H. 1022 (A.D. 1613).

(127–1921. I.M.)

3. ENVOYS BRINGING GIFTS TO HUMĀYŪN AT ĀGRA, IN 1530

By 'ĀLAM: Mogul School, early 17th century

ENVOYS conveying gifts arriving at Āgra Palace on the occasion of the above-mentioned accession-*darbār* held in 1530. The Mogul Emperor Humāyūn, then almost 23 years of age, was born at Kābul in 1508. He was the eldest son of the Emperor Bābar (founder of the Mogul dynasty of India) and the Bēgam Māham, and was the seventh in descent from the Amīr Taimūr (Tamerlane).

The deep outer border of the mount (omitted in the plate) resembles that of No. 2. On the reverse, contained within a similarly decorated border, is an illuminated panel of calligraphy (four couplets from Sa'dī) written in the *Nastalīq* character by Mīr Hājī Hasnī al-Husain, and dated A.H. 1022 (A.D. 1613).

(128–1921. I.M.)

Translation of the Couplets from Sa'dī:

This poetry will remain for ages,
Whilst my dust is being blown from place to place.

The object of this picture is that some memory should remain of us
As we cannot see that life endures.

Perhaps some pious man will some day out of pity
Pray on behalf of the poet.

Whoever drinks wine at night
May God accord him the grace to see dawn again.

4. HUMĀYŪN AND MIRZĀ KĀMRĀN HUNTING NEAR KĀBUL, c. 1535

By FARRUKH BEG: Mogul School, early 17th century

THE Mogul Emperor Humāyūn (1530–40 and 1555–6) and his brother Prince Kāmrān, respectively mounted on chestnut and piebald horses, hunting in the mountainous country near Kābul. Eighteen years later, Kāmrān was blinded and disgraced for disloyalty.

FARRUKH BEG (Farrukh the Kalmuck) was a celebrated Court Painter during the reigns of Akbar the Great and Jahāngīr. He is referred to by Abul Fazl in the *Āīn-i-Akbarī* as having 'attained fame'; whilst Jahāngīr writes of him in his *Memoirs*: 'on the 22nd of the month of Ramazān, A.H. 1017 (A.D. 1609), two thousand rupees were presented to Farrukh Beg, the painter, who is unrivalled in the age.' (See also No. 5, Plate 4.) Dating before 1600, and consequently of importance as distinguishing the earlier style of this great master, are the three paintings (Nos. 81, 96, and 117), which he executed as illustrations for that famous MS. work the *Akbarnāmah* (Abul Fazl's History of Akbar the Great), part of which was found at Delhi in 1857 and is now exhibited in the collection of Mogul illuminated tempera paintings, in the Paintings Room of the Indian Section. Of these, No. 96 is veritably a masterpiece of finished technique; whilst No. 81 instances that curious division of labour frequently adopted by (or imposed upon) Akbar's artists, the design, outline, and most of the colouring, being due to Farrukh Beg, and the faces, or portraits, to Basawān, an equally famous Court Painter at that period.

The outer border of the mount is decorated in gold brush-drawing on a ground of indigo-blue with Mogul seventeenth-century naturalistic flowering-plant motives. On the reverse, contained within painted and gold-outlined buff-coloured borders of similar design, is an illuminated panel of calligraphy (a verse) written in the *Nastalīq* character by Mullā Mīr 'Alī of Herāt (d. 1518).

(108–1921. I.M.)

Translation of the Verse:

May thy ruthless enemies cause thee no sorrow,
May there be no fear in thy heart of any dangers.
May thy soul and country be always peaceful and prosperous
And disturbances vanish for ever from thy realm.

جهانجوی پیشه شد چو غرنده شیر | حریر زمین زیر سم ستور | ز نقره صفت تیر پهلو شکاف | ادیم گوزنان سرین تا به بر

جهنده تر از بیشه کاری دلیر | شده گور چشم از پس چشم گور | بسی آهو افکنده نافه ز ناف | ز پیکان زر گشته چون کان زر



کمان شهنشه کمین ساخته | بران صیدگاه چون گذر کرد شاه | هر آهو که با ناف آزاده بود | به نخچیر کردن در آن صیدگاه

گوزنی به هر تیر انداخته | معنبر شده گرد آن صیدگاه | ز ناف گیتی نافش افتاده بود | یکی روز تا شب بسر برد شاه

عمل وردی فرخ بیگ

5. AN INCIDENT IN THE LIFE OF KHWĀJA JAHĀN (DŌST MUHAMMAD)

By FARRUKH BEG: Mogul School, early 17th century

DŌST MUHAMMAD of Kābul (d. 1619) received the honorific title of Khwāja Jahān on the accession of Jahāngīr, in 1605, in reward for his previous services as *Bakhshī* (paymaster-general of forces: commander-in-chief), and obtained further promotions, including that of Amīr, or *Mansabdār* of 5,000, in 1612, 1615, and 1616. In the picture, he is represented approaching the spot where a parent laments over the body of a youth who has fallen from a plane-tree (*chinār*) whilst obviously endeavouring to reach the bird's nest in its boughs.

The outer border of the mount is decorated in gold brush-drawing on a ground of dark indigo-blue with Mogul seventeenth-century naturalistic flowering-plant motives. On the reverse is the painting, No. 21, illustrated on Plate 14.

(126–1921. I.M.)


کار فرخ بیگ

6. JAHĀNGĪR INSPECTING A GOLDEN IMAGE

ARTIST UNIDENTIFIED: Mogul School, early 17th century

AN unrecorded incident. The Mogul Emperor Jahāngīr (1605–27) is represented seated in a royal pavilion, attended by his *amīrs* and minor court-officers, examining a golden figure which has apparently been submitted for his inspection. This work, unsigned, was painted by an artist attached to the Court of Jahāngīr.

The deep outer border of the buff-coloured mount (omitted in the plate) is decorated in colours and gold with Mogul seventeenth-century naturalistic flowering-plant motives; and on the reverse, contained within gold and pink borders of Mogul lattice-and-sprig diaper design, is an illuminated panel of calligraphy (four verses from Qasīm) written in the *Nastalīq* character by a master penman.

(116–1921. I.M.)

7. NŪR JAHĀN ENTERTAINING JAHĀNGĪR AND PRINCE KHURRAM, IN 1617

ARTIST UNIDENTIFIED: Mogul School, early 17th century

THE Mogul Emperor Jahāngīr (1605–27), recording this incident in his *Memoirs*, writes: 'on Mubārakshamba (Thursday), the 27th, Nūr-Jahān Bēgam prepared a feast of victory for my son, Prince Khurram (afterwards Shāh Jahān), and conferred on him dresses of honour of great price. The cost of this entertainment was about 300,000 rupees.'

Nūr-Jahān (light of the world), previously named Nūr-mahall Bēgam and Mehr-un-Nisā (b. 1573, d. 1645), was the daughter of Wazīr I'tmād-uddaula. She was married to Jahāngīr in 1610.

This unsigned work was painted by an artist attached to the Court of Jahāngīr. As there is reason, however, for doubting whether the Court Artists were actually allowed to record in painting the features of the great ladies of the Zanāna, both this and another magnificent contemporary portrait of Nūr Jahān (No. 37–1912. I.M.) in the Paintings Room of the Indian Section cannot be accepted as truthful likenesses.

The deep outer border of the pale buff-coloured mount (omitted in the plate) is decorated in colours and gold with Mogul seventeenth-century naturalistic flowering-plant motives. On the reverse is the illuminated panel of calligraphy, No. 31, illustrated on Plate 22.

(115–1921. I.M.)

Translation of the Verses from Qāsim:

O thou, perfect in both worlds, both worlds are secured and perfected by thee!
Thou pearl in the hidden shell, rise and stand forth.
Thou art the healing remedy for broken hearts, and the intimate friend of the soul.
Come near, O come again in benevolence and be liberal, for thou art Life!
O frantic lover, life knows no fear of death.
O amiable hermit, cast thine eyes towards safety and peace.

Be a traveller, thou Guide and Traveller,
And when thou seest a new moon, take thy abode there.
O hermits of the world, how much more of your mockery?
First see her face—then reproach.
Qāsim, if thou art separated from the beloved even for an instant
Regret the whole adventure, and lay the foundation of repentance.

If they place a cup in thy hand, become wine:
If a kettle-drum, become a cup.
Do not reveal thyself, neither to the mighty nor to the lowly.
When thou art become a boundless treasure, remain hidden in the house.
Thou receivest frequent addresses from the court of the Mighty God, telling thee:
'If it is Love thou needest, become mad and frantic on our threshold, think of nothing else!'

O heart, come if thou art a lover, if thou art true,
If thou desirest Eternal Wine, come and be our cup!
A hundred times I said it, sometimes gently, sometimes loudly,
That if thou art a lover of the Beloved, be to him as the moth to the candle.
Qāsim, why do you speak about the secrets of Eternal Love?
Becoming acquainted with it, thou wilt become a stranger to thyself.





8. AKBAR RECEIVING TWO MANSABDĀRS IN A PALACE-GARDEN, c. 1600

By MANOHAR: Mogul School, early 17th century

THE Mogul Emperor Akbar the Great (1556–1605), attended by Prince Salīm (Jahāngīr), two younger sons, and an *amīr*, is represented holding a private audience in a royal garden, probably at Agra. In features, the *amīr* presents a striking resemblance to one of Akbar's particular favourites, Rāja Birbal, then deceased (d. 1586). A series of excellent portraits of Akbar, painted, during his lifetime, by some of the most distinguished Court Artists of the period, can be seen in the MS. copy of the Akbarnāmah in the Paintings Room of the Indian Section. English contemporaries—Mary I (1553–8) and Elizabeth (1558–1603).

MANOHAR (Manohar Das: Rājā Manohar Singh), an eminent Court Painter during the reigns of Jahāngīr and Shāh Jahān, served his apprenticeship, as a junior artist, or colourist, at the Court of Akbar (see further reference in the text preceding Plate 7).

The outer border of the mount is decorated in gold brush-drawing on a ground of indigo-blue with Mogul seventeenth-century naturalistic flowering-plant motives. On the reverse, contained within a gold and pink conventional floral-scroll border, is an illuminated panel of calligraphy (four couplets) executed in the *Nastalīq* character by 'Abd al-Rahmān ('Abdurrahmān), a contemporary writer, who on this panel has humbly subscribed himself '*faqīr el haqīr*' (the poor and abject). This calligrapher must not be confused with 'Abd al-Rahīm ('Abdurrahīm), probably the greatest master-writer of the period, upon whom Jahāngīr conferred the title *Ambarīn-qalam* (Ambergris Pen).

(109–1921. I.M.)

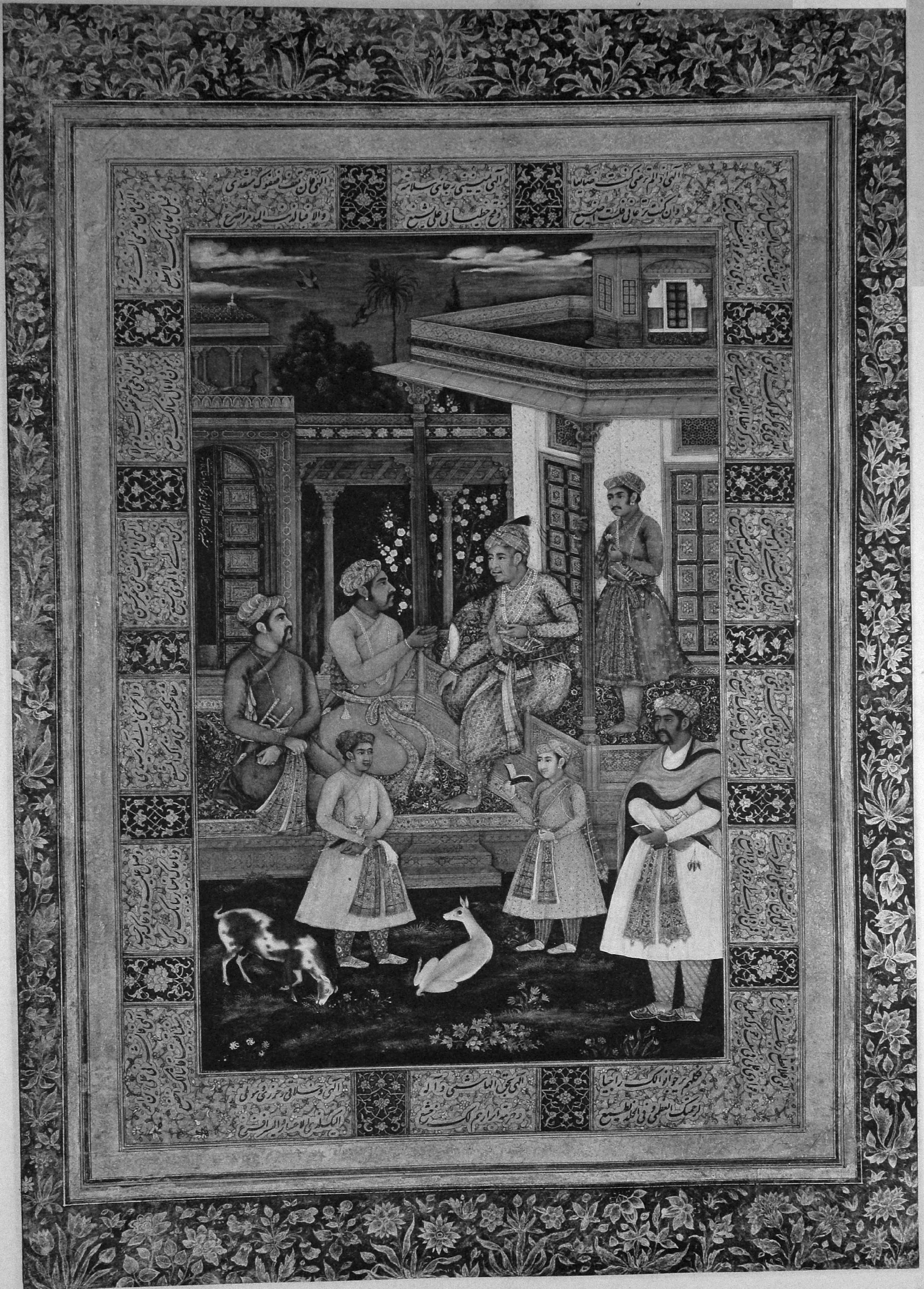
Translation of the Couplets:

O heart, contemplate the works of God,
Because I see in thy path manifold dangers.

Perceive how, among the inhabitants of the church-yard,
One arrow has thrown over all the shields.

Sins are a violent poison,
But on the palate they appear like sugar.

Since death lies in front, O friend,
Be only a looker-on in thy journey through this world.



9. JAHĀNGĪR RECEIVING QUTB-UDDĪN KHĀN KOKA AT LAHORE, IN 1605

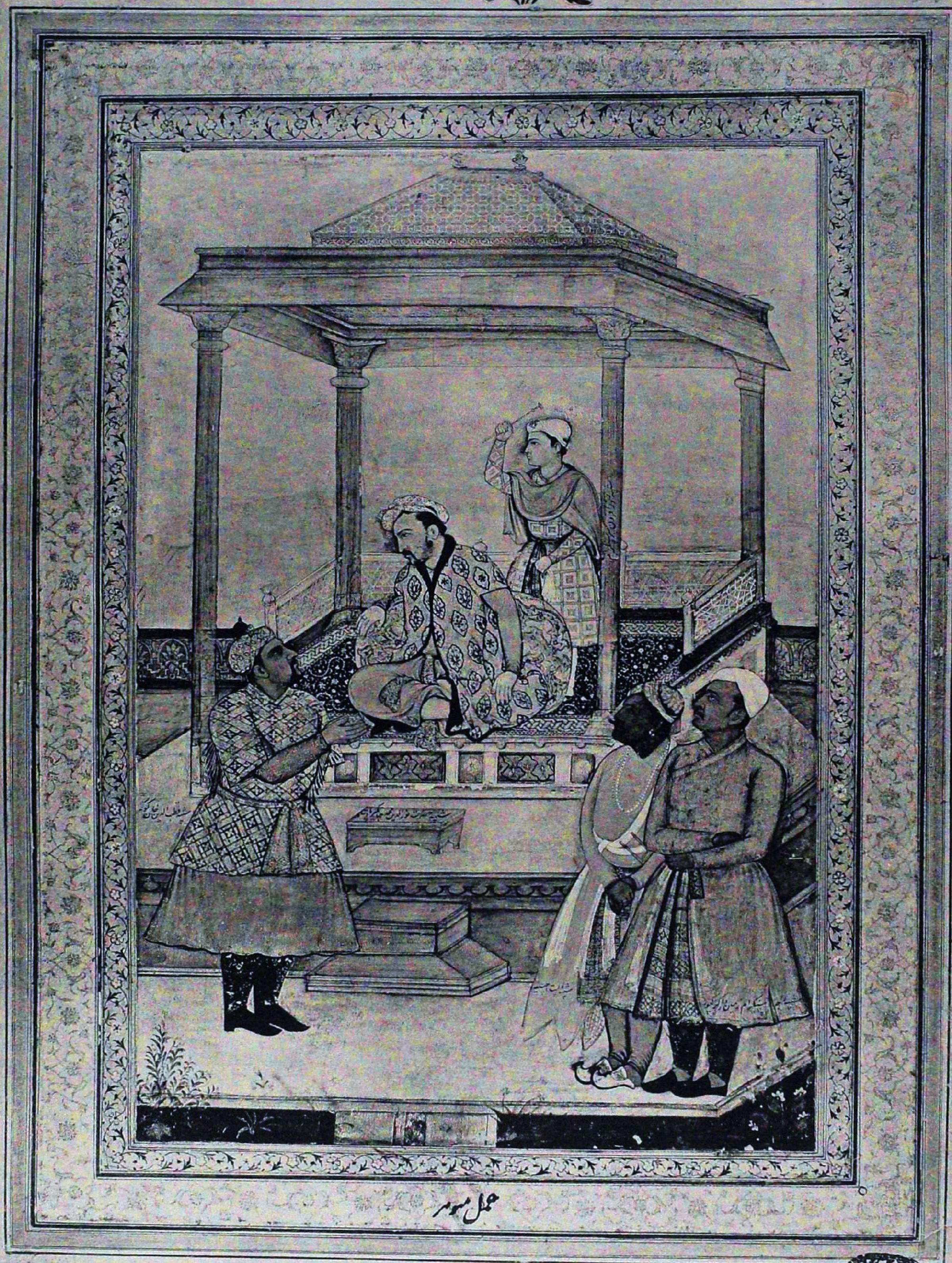
By MANOHAR: Mogul School, early 17th century

THE Mogul Emperor Jahāngīr (1605–27), attended by Rūz Afzūn (d. 1665), the son of Rāja Sangrām, receiving his foster-brother Qutb-uddīn (d. 1607), then Governor of Bihār, in the presence of the two Bihārī *zamīndārs*, Rāja Sangrām of Karakpūr (killed later in 1605) and Rāja Dalpat Ujjainia of Bhojpūr (d. 1612). English contemporaries—James I (1603–25) and Charles I (1625–49).

As already stated, MANOHAR (Manohar Das) was a Court Painter during the reigns of Jahāngīr and Shāh Jahān. Amongst the illuminated tempera paintings dating before 1600, in the Indian Section is an earlier effort by this painter when a junior artist, or colourist. This example, No. 71 of the *Akbar-nāmah* series of paintings, is another instance of that curious division of labour adopted by Akbar's artists—the outline, or design, having been executed by a senior master, Mukund, and the colouring by Manohar. Until about 1630, the latter apparently adhered to the methods of the School of Jahāngīr, but soon afterwards developed the style which is now more definitely associated with the School of Shāh Jahān. This exquisite phase in Mogul painting—fine brush studies in pale monochrome with only the faces or other very prominent details heightened in colours—adopted by Hūnhār, Chitārman (alias Kalyān Dās), and other court painters, lasted into the eighteenth century. Probably Manohar's most famous work is 'The Parting of Jahāngīr and Prince Khurram (Shāh Jahān)', now in the Johnston Album, No. 4, in the India Office Library. Overshadowing every other detail in this masterpiece, dated 1647, is the extraordinarily lifelike study of a caparisoned elephant in the foreground.

The deep outer border of the pale buff-coloured mount is decorated, in colours and gold, with Mogul seventeenth-century naturalistic flowering-plant motives of a characteristic type. On the reverse, contained within similarly decorated borders, is an illuminated panel of calligraphy written in the *Nastalīq* character by Mullā Mīr 'Alī of Herat (d. 1518).

(111–1921. I.M.)


عمل منوهر

10. JAHĀNGĪR LEADING A BLACK BUCK

By MANOHAR: Mogul School, early 17th century

REPRESENTING an incident in which Jahāngīr, after relieving a keeper (*duriyā*) of his charge, successfully managed, by much coaxing, to lead one of his favourite 'decoy-antelopes' (*Antilope cervicapra*). Possibly one of the most interesting references to the black buck in Jahāngīr's *Memoirs* is the following entry, in 1618, relating to a hunting-party at Karnāl: 'About thirty of my huntsmen and servants were in attendance when a black buck with some does came in sight, and we let loose the decoy-antelope (a black buck) to fight him.'

Mr. E. B. Havell is of opinion that this painting is 'perhaps one of the finest genre pictures of the Mogul School' (*Handbook of Indian Art*, London, 1920). We are pleased, therefore, to note that amongst the recent important acquisitions made by the British Museum is a magnificently executed fellow work, unsigned, but obviously by Manohar, in which the self-same fighting buck is represented following his keeper in confident, docile fashion.

The deep outer border of the pale buff-coloured mount is decorated in colours and gold with Mogul seventeenth-century naturalistic flowering-plant motives. On the reverse, enclosed in a border of pale indigo-blue painted, in colours and gold, with a magnificent design of birds amidst conventional foliated-scrolls and flowering-stems, is an illuminated panel of calligraphy (a quatrain) written in the *Nastalīq* character by Mullā Mīr 'Alī of Herāt (d. 1518).

(134–1921. I.M.)

Translation of the Quatrain:

That drunken horseman is going to Nakhchir again.
My hand deserts its work, the work gets out of control.
He is making the steed gallop, we are undone,
The army is put out of action, the commander gone.



15. THE MOGUL EMPEROR SHĀH JAHĀN, c. 1630

By BALCHAND: Mogul School, first half of 17th century

SHĀH JAHĀN (1628: deposed 1658), surnamed Shahāb-uddīn Muhammad Sāhib Qirān Sānī, was the third son of the Emperor Jahāngīr; his mother, the Bēgam Balmatī (Jodh Bāī), was the daughter of Rāja Udai Singh of Jodhpur, Rajputana. He was born at Lahore in 1593 and ascended the throne, after a delay of four months, in February 1628. He died at Agra in 1666. His favourite wife, and inseparable companion, was the beautiful Mumtāz Mahall (Arjumand Bāno Bēgam), d. 1631, for whom he erected, at Agra, that world-famous mausoleum the Tāj Mahall (commenced, 1632: completed, 1654). English contemporaries—Charles I (1625–49) and Cromwell (1649–58). In this contemporary portrait, which is painted, however, in the characteristic style of the School of Jahāngīr (see text preceding Plate 10), the emperor is depicted standing arrayed in Darbār attire and bejewelled with the Rajput long-sword and the fly-whisk in right and left hands respectively. His diaphanous robe, made of superfine Dacca muslin, is a noteworthy feature.[1] In the sky are two birds of paradise, affronted, symbolizing 'happy augury'.

BALCHAND was a Court Painter during the reigns of Jahāngīr and Shāh Jahān.

The deep outer border of the buff-coloured mount is decorated in colours and gold with Mogul seventeenth-century naturalistic flowering-plant motives. On the reverse is the illuminated panel of calligraphy, No. 33, illustrated on Plate 23.

(112–1921. I.M.)

[1] The weaving of the celebrated finer muslins for the Mogul courts exercised the ingenuity of the most skilful workmen. Dacca muslins were introduced into England about 1670.



16. THE MOGUL EMPEROR SHĀH JAHĀN, c. 1630

ARTIST UNIDENTIFIED: Mogul School, first half of 17th century

THE Emperor is represented, in Court costume, seated on a jewelled-gold throne, in a pavilion, holding a rose, the Mogul emblem of royalty, in his right hand, and lightly fingering the hilt of a characteristic Indian dagger (known as the *katār* or *jamdhār*) with the left.

This contemporary portrait, unfortunately unsigned, was executed by a Court Painter early in the reign of Shāh Jahān (1628–58), although, both in style and character, it definitely belongs to the School of Jahāngīr. The claim, that it was painted betimes in the reign, is justified by comparison with other early portraits of Shāh Jahān, and notably with one excellent work, No. 233–1921. I.M., signed by Muhammad 'Abd,[1] now exhibited in the Paintings Room of the Indian Section.

Portraiture, which had become fashionable during the reign of Jahāngīr, received still further encouragement from Shāh Jahān; it is recorded that both emperors frequently sat for portraits which, subsequently, were presented to their *amīrs* and favourites as a mark of extraordinary goodwill. Respecting the School of Shāh Jahān, however, it should be noted that soon after 1630 a particularly delightful phase in portrait-painting established itself. Its distinctive style, or method, consisted in finishing the head (and occasionally other important details) in colours, leaving the rest of the body and the background, &c., delineated in pale monochrome (line and wash) of brown or grey tint. To quote the admirable words of F. R. Martin: ' these portraits were executed with a brush as fine as that of Bihzād, every effort being calculated on the expression of the eye and profile: even the colour of the complexion is but faintly expressed.'

The outer border of the mount is decorated, in gold brush-drawing on a ground of indigo-blue, with Mogul seventeenth-century naturalistic flowering-plant motives. On the reverse, contained within a deep border decorated in colours and gold with similar motives, is an illuminated panel of calligraphy (two couplets) written in the *Nastalīq* character by a master-penman.

(113–1921. I.M.)

Translation of the two Couplets:

Behold, how full the world is of inhumanity!
Mankind is cautious and afraid of mankind.

Heavenly knowledge has disappeared from our midst,
And kindness has disappeared from the world.

[1] Son of the famous court painter Āqā Razā, and brother of the still more illustrious Abu'l-Hasan, who was awarded the honorific title of *Nādir al-Zamān* (Wonder of the Age).



11. AN AMĪR OF THE COURT OF JAHĀNGĪR, c. 1614

By BALCHAND: Mogul School, early 17th century

UNIDENTIFIED PORTRAIT of an *amīr* in the characteristic Rajput costume worn by the grandees of Hindūstān in the sixteenth and seventeenth century. He is wearing pearl ear-rings, a fashion introduced, in 1614, by the Emperor Jahāngīr, who records in his *Memoirs* of that date that his ' loyal friends (and subjects), some who were in the distant borders, diligently and eagerly made holes in their ears, and adorned the beauty of sincerity with pearls and rubies '.

BALCHAND was a Court Painter during the reigns of Jahāngīr (1605–27) and Shāh Jahān (1628–58).

(120–1921. I.M.)

12. MURTĀZA KHĀN (SHAIKH FARĪD BUKHĀRĪ), c. 1610

By MANOHAR: Mogul School, early 17th century

SHAIKH FARĪD BUKHĀRĪ (d. 1616) commanded the Āgra city guards under Akbar, and served as *Bakhshī* (paymaster-general) of the Mogul army, under Jahāngīr, from 1605 to 1616. He received the title of Murtāza Khān in 1606, and the rank of 6,000 personal and 5,000 horse in 1612.

The mount (omitted in the plate) was illuminated by Daulat the Elder (Shaikh Daulat Kalān), whose work is illustrated on Plates 17, 18, and 23.

(123–1921. I.M.)

13. AMĪR MĪRZĀ GHĀZĪ BEG, c. 1610

By MANOHAR: Mogul School, early 17th century

MĪRZĀ GHĀZĪ BEG, Tarkhān (1587–1612), son of Mīrzā Jānī Beg and a descendant of Chingiz Khān, was appointed Governor of Tatta, Sind, by Akbar in 1599, and Ruler of Sind and Multan by Jahāngīr in 1605. He excelled as a poet and musician, but was also a notorious libertine.

(118–1921. I.M.)

14. MĪR JUMLA (MUHAMMAD AMĪN OF SHĀHRISTĀN), c. 1623

By SHIVDĀS: Mogul School, first quarter of 17th century

MUHAMMAD AMĪN of Shāhristān, in Persia, came to India in 1618 at the invitation of the Emperor Jahāngīr. The latter states in his *Memoirs* that he ' conferred favours and kindness on him, and presented him with 20,000 *darbs* (10,000 rupees) for his expenses and a dress of honour '. He received his title of Mīr Jumla in the reign of Shāh Jahān, when raised to the exalted rank of 5,000. Record is given of his death in 1637.

SHIVDĀS (Shiva Dās) was presumably a minor Court Painter in the reign of Jahāngīr (1605–27).

(121–1921. I.M.)









17. INDIAN FALLOW-DEER AND TIBETAN ANTELOPE

ARTIST UNIDENTIFIED: Mogul School, early 17th century

TO judge by its subdued tone and the naturalistic quality of its landscape, this painting was executed partly under European influence. The studies of the Indian fallow-deer or sambar (*Cervus unicolor*) and the Tibetan chiru (*Antilope* sp.), both magnificent bucks, were presumably made from living specimens kept in one of the Imperial deer-parks established by the Emperor Jahāngīr.

This work, unsigned, was painted by an artist attached to the Court of Jahāngīr (1605–27), possibly either by a pupil of Ustād Mansūr or Manohar, both of whom excelled in subjects of this kind.

(130 a–1921. I.M.)

18. A KEEPER (DURIYĀ) LEADING A LION

By PADĀRTH: Mogul School, early 17th century

THE fantastic costume of the keeper (*duriyā*) apparently portrays the official uniform worn, at that period, by a class of servants in charge of the Imperial menagerie. The golden collar and leading-chain of the lion were doubtless fashioned in steel, either gold-damascened or gilt. The landscape, backed by an effective purple-and-gold sunset, compares favourably with the conventional backgrounds seen in earlier Mogul paintings.

PADĀRTH served as a Court Painter during the reign of Jahāngīr (1605–27).

On the reverse, contained within a buff-coloured border decorated in colours and gold with Mogul seventeenth-century naturalistic flowering-plant motives, is an illuminated panel of calligraphy (a verse) written in the *Nastalīq* character by Muhammad 'Alī.

(133–1921. I.M.)

Translation of the Verse:

Alas! My life has been spent in misery
Ever since we met.
How long must I have patience? I have waited so long already, my love,
That my heart is withered away.
I have told my pitiful story so often to my friend,
And I pass my nights calling on your name.

شنیدم که وقتی گدازاده‌ای نظر داشت با پادشازاده‌ای
همی رفت و سودای می‌پخت خام خیالش فرو برده دندان بکام

[illegible]

دگر رفت و صبر و قرارش نبود شکیبایی از روی یارش نبود
مگس وارش از پیش شکر بجور براندندی و بازگشتی بفور

هر روز باد میبرد از بوستان گلی مجروح میکند دل مسکین بلبلی
مألوف صحبت ابنای روزگار بر جور روزگار بباید تحملی

[illegible]

کین باز مرگ به که ابی صید بر کند چون کبوترش باید بچنگلی
ای دوست دل منه که درین تنگنای خاک ناممکنست عافیتی بی ترک بی

19. THE MĀRKHŪR, OR HIMALAYAN WILD GOAT

By 'Ināyat: Mogul School, painted in 1607

Mārkhūr ('snake-eater') is the Pushtu (Afghan) name of a large species of Himalayan wild goat (*Capra Falconeri*), with spirally-twisted horns and long shaggy coat, found chiefly in the Pir-Panjal Range, Kashmir. Jahāngīr records in his *Memoirs*, in 1607: 'On Saturday the 19th (of February) . . . the same Afghans (Shinwārī tribesmen) killed and brought a mārkhūr, the like of which I had never seen or imagined. I ordered my artists to paint him. He weighed four Hindustani maunds; the length of his horns was $1\frac{1}{2}$ gaz less $\frac{1}{8}$.'

Evidence of Jahāngīr's partiality for 'curious animals' continues throughout his *Memoirs*. Thus he writes in 1612: 'Among them (his purchases from the Port of Goa) were some animals that were very strange and wonderful, such as I had never seen, and up to this time no one had known their names. Although King Bābar has described in his *Memoirs* the appearance and shapes of several animals, he had never ordered the painters to make pictures of them. As these animals appeared to me to be very strange, I both described them and ordered that painters should draw them in the *Jahāngīrnāmah*, so that the amazement that arose from hearing of them might be increased.'

'Ināyat was a Court Painter during the reign of Jahāngīr (1605–27).

The deep outer border of the mount is decorated in gold brush-drawing on a pale pink ground with Mogul seventeenth-century naturalistic flowering-plant motives. On the reverse, contained within similarly decorated borders, is an illuminated panel of calligraphy (a quotation) written in the *Nastalīq* character by Mullā Mīr 'Alī of Herāt (d. 1518).

(138–1921. I.M.)

Translation of the Quotation:

Those are dear friends and faithful brethren who act according to the maxim 'True believers are brethren' and who treat each other with the real spirit of brotherhood. But they should also consider the application of this saying to all existence, so that they might then appreciate those most compassionate words 'All are the creatures of one Creator.' It is the duty of everyone to act according to this.



کار عنایت

20. A PAIR OF INDIAN SĀRAS

By USTĀD MANSŪR: Mogul School, early 17th century

THE Memoirs of Jahāngīr (*Tūzuk-i-Jahāngīrī*) contain several important references to these birds (*Ardea antigone*), including the following entry made in 1618: 'The sāras is a creature of the crane genus . . . people keep them in their houses and they become familiar with men. In fact, there was a pair of sāras in my establishment to which I had given the names Lailā and Majnūn.'

MANSŪR flourished as a Court Painter during the reigns of Akbar the Great (1556–1605) and Jahāngīr (1605–27). The latter monarch records in his *Memoirs*, in 1617: 'Ustād Mansūr has become such a master in painting that he has the title *Nādir-ul-'Asr* (Wonder of the Age), and in the art of drawing is unique in his generation.' With regard to his especial art, however, other valuable records of Mansūr's supremacy in bird portraiture still exist both in public galleries and in private collections, amongst which mention may be made of two notable brush-drawings (bird studies) in the Calcutta Art Gallery, and of the picture of a falcon in the Museum of Fine Arts, Boston, U.S.A. The latter is possibly the bird-painting referred to by Jahāngīr in his *Memoirs* in 1619. His eight studies of birds and animals, prepared as illustrations for a MS. copy of the *Bābar-nāmah* (*Memoirs of Bābar*) in the reign of Akbar, were probably his first attempts in this direction.

Several interesting examples of the earlier work of Mansūr, executed late in the sixteenth century, when a junior Court Painter, can be seen in the Paintings Room of the Indian Section. Of these, Nos. 56 and 112 of the *Akbarnāmah* series are further instances of the division of labour practised by Akbar's artists, being designed (drawn) respectively by Muskin and Basāwan, and finished (coloured) by Mansūr.

On the reverse of this painting is the portrait, No. 26, illustrated on Plate 17.

(122 a–1921. I.M.)

21. THE INDIAN RED-WATTLED LAPWING

By USTĀD MANSŪR: Mogul School, early 17th century

THIS painting, signed: 'Work of the Slave of the Presence-Chamber,' probably portrays one of several birds described by Jahāngīr in his *Memoirs* (*Tūzuk-i-Jahāngīrī*), and of which he wrote: 'I ordered Nādir-ul-'Asr Ustād Mansūr to draw its likeness.' The Indian variety of lapwing here depicted is the *Sarcogrammus Indicus* of the zoologist.

On the reverse of this study is the picture, No. 5, illustrated on Plate 4.

(126 a–1921. I.M.)

22. THE HIMALAYAN BLUE-THROATED BARBET

By USTĀD MANSŪR: Mogul School, early 17th century

THIS blue-throated Barbet (*Cyanops Asiatica*), a native of the lower Himalayas, was, evidently, one of the numerous 'rare presents' which the Emperor Jahāngīr added, from time to time, to his famous collection of birds. Jahāngīr also records in his *Memoirs* (*Tūzuk-i-Jahāngīrī*) concerning certain gifts made from the Imperial aviaries; thus he writes in 1621: 'My brother, Shāh 'Abbās (of Persia), had asked for golden birds (*Murghi-zarrīn* = goldfinch or golden oriole), and I sent some to him by his ambassador.'

On the reverse, contained within a border decorated with a Mogul seventeenth-century conventional floral design in two shades of gold, is an illuminated panel of calligraphy (two quatrains from Hāfiz) written in the *Nastalīq* character by Mullā Mīr 'Alī of Herāt (d. 1518).

(137–1921. I.M.)

23. JAHĀNGĪR'S TURKEY-COCK

By USTĀD MANSŪR: Mogul School, painted in 1612

THE turkey (*Meleagris gallipavo*), a native of Mexico, was introduced into Europe about 1600, and from thence into Asia. The Emperor Jahāngīr records in his *Memoirs* that one of his chief retainers, Muqarrab Khān, brought from the Port of Goa, in 1612, 'certain rareties,' including 'some animals that were very strange and wonderful'. He adds, 'I both described them and ordered that painters should draw them in the *Jahāngīr-nāmah*. . . . One of these animals (a turkey-cock) in body is larger than a peahen and smaller than a peacock'; then follows a quaintly worded description of the appearance and actions of this 'chameleon-like' bird. The painting is signed: 'Work of the slave of the Presence Chamber, Mansūr, Nādir ul-'Asr, Jahāngīrshāhī.'

Another magnificent portrait of this much lauded bird exists in an unsigned painting, now in the Calcutta Art Gallery. The latter, undoubtedly executed by Mansūr, also bears the personal seal of Jahāngīr on the mount.

On the reverse of the above painting is the panel of calligraphy, No. 34, illustrated on Plate 24.

(135–1921. I.M.)

Translation of the Quatrains from Hāfiz:

Come! For most unstable is the foundation of the Palace of Hope.
Bring the Cup; for the foundation of Life departs swiftly on the wind.
Beneath the azure vault, I am that slave of resolution who
Is free from whatever taketh the colour of attachment.

What shall I tell thee? Last night in the wine-tavern completely intoxicated
Me, Jibra'il of the invisible world gave tidings to be glad,
Saying 'O Falcon of lofty vision sitting on the Sidra tree
This corner of the world full of woe is not thy nest.'

2

24. THE HIMALAYAN CHEER PHEASANT

By Ustād Mansūr: Mogul School, early 17th century

THE Cheer Pheasant (*Catreus wallichi*) is found in the outer Himalayas, from Khatmandu, Nepal, to Chamba, Panjab, at an elevation ranging from 4,000 to 10,000 feet. The Emperor Jahāngīr records in his *Memoirs*, in 1621: 'Bāsoī, the *zamīndār* of Talwāra (in Bārī Dūab, Panjab), brought me a bird which the hill-people call *jān-bahan*. Its tail resembles the tail of the *qirqāwul* (pheasant), which is also called the *tazrū*, and its colour is exactly like that of the hen-pheasant. . . . The circle round the eyes of this bird is red, while the orbit of the pheasant is white. . . . Bāsoī stated that it lived in the snow-mountains, and that its food was grass and other stuff.'

Another and an almost identical portrait of this particular pheasant, painted by Mansūr about 1621, was until recently in the possession of Bernard Quaritch. Duplication in the paintings of this period was by no means uncommon, and can be accounted for in the fact that, not only did the artists retain tracings of their masterpieces, either on prepared paper (*charbā*) or on skin (*jhillī*), but, when pleased with a work, Jahāngīr usually ordered one or more copies to be prepared for use as gifts. The surviving duplicates, moreover, mostly bear the personal seal of the Emperor.

The outer border of the mount is decorated in gold brush-drawing on a ground of indigo-blue with Mogul naturalistic seventeenth-century flowering-plant motives. On the reverse, contained within a buff-coloured border painted in colours and gold with a similar design, is an illuminated panel of calligraphy (a verse) written in the *Nastalīq* character by a master penman.

(136–1921. I.M.)

Translation of the Verse:

Seeing him become pale and slender as the new moon
I asked him gently and affectionately,
'Art thou in love, O enamoured man
Who hast become so lean and wan?'
He retorted 'Aye, in my mind is the tumult of him
Who has many perplexed and intoxicated lovers.'


عمل استاد منصور

25. PORTRAIT OF WAZĪR KHWĀJA KALĀN BEG

By USTĀD MANSŪR: Mogul School, early 17th century

KHWĀJA KALĀN BEG was presumably a minister of Jahāngīr (1605–27), although his name is not recorded in that emperor's *Memoirs* (*Tūzuk-i-Jahāngīrī*). He is possibly related to the Khwāja Kalān Beg who was defeated by Shāh Tahmāsp I of Persia (1524–76), at Kandahār, about 1539.

Mansūr's portrait of the aged wazīr—unmistakably a work of the second stage of the transition period in Mogul painting—serves as an admirable record of his rapid progress in brush-drawing, colouring, and shading. Compared with the earlier conventional methods, and the restricted palette, &c., employed by this great master (see paintings, Nos. 56 and 112, from Akbar's MS. copy of the *Akbarnāmah*, in the Paintings Room of the Indian Section), the style of this drawing affords evidence of the advance and the onward trend from Persian to Indian (the latter at times coquetting with European influences), which both distinguishes and separates the School of Jahāngīr from the Schools of Akbar and Humāyūn.

On the reverse of this painting, contained within a buff-coloured border decorated, in colours and gold, with a Mogul seventeenth-century design of birds amidst flowering-plants, is an illuminated panel of calligraphy (four couplets from Maulānā Rūmī) written in the *Nastalīq* character, by Mullā Mīr 'Alī of Herāt (d. 1518).

(125–1921. I.M.)

26. PORTRAIT OF INAYĀT KHĀN, c. 1615

By DAULAT THE ELDER: Mogul School, early 17th century

INAYĀT KHĀN (d. 1618), described by the Emperor Jahāngīr in his *Memoirs* as 'one of my intimate attendants', was promoted in 1609 to the rank of 1,500 personal and 800 horse. In 1611 for 'approved service in the Subah of Bengal' he was raised to the rank of 2,500; and in 1618 he was made *Bakhshī* (paymaster-general) of the *Ahadīs*, a special corps of Imperial servants, which included clerks, foremen, and senior craftsmen.

DAULAT THE ELDER (Shaikh Daulat Kalān) was an eminent Court Painter in the reign of Jahāngīr (1605–27), who, apart from his skill in portraiture, most decidedly appears to have specialized in illumination. His delightful border designs—usually brush-drawings in gold on indigo-blue grounds—composed of naturalistic animal and bird forms, rock-landscapes, trees, and flowering-plants, were executed with an extraordinary delicacy of touch (see Plates 18 and 23). A contemporary picture containing a portrait of the artist himself is preserved in the Dyson Perrins Collection; this work, 'Daulat painting the portrait of the calligraphist 'Abd al-Rahīm ('Abdur-rahīm)' is illustrated in *The Miniature Painting of Persia, India, and Turkey* (F. R. Martin, 1912). It will be remembered that 'Abd al-Rahīm was the Court Writer upon whom Jahāngīr conferred the title of *Ambarīn-qalam* (Ambergris Pen).

On the reverse of this work is the painting, No. 20, illustrated on Plate 14.

(122–1921. I.M.)

Translation of the Couplets from Maulānā-Rumī:

Once a man of learning asked Jesus
'What is the most terrible thing in the universe?'

He answered 'The Anger of God is the most terrible,
It makes even Hell tremble.'

Again he asked 'How can one have respite and
safety from his Anger?'

Jesus said 'This security is obtained by abandoning
one's own anger in this world.'

شبیه خواجه کلان بیگ وزیر کار بنده درگاه منصور

27. SHAH TAHMĀSP IN SOLITARY MEDITATION

By SAHĪFA BĀNŪ: Mogul School, early 17th century

PORTRAIT of Tahmāsp I, Shāh Safavi, King of Persia (1524–76), with whom the Mogul Emperor Humāyūn found asylum for twelve years (1544–55) whilst a fugitive from Hindūstān.

This signed work, by Sahīfa Bānū (the Book Lady), who was either a Mogul princess or a personage of high rank, although obviously of Jahāngīr's School, is adapted from an earlier portrait painted by the celebrated Āghā Mīrak, of the Persian School of Bihzād, about 1540. The conspicuous white turban, composed of numerous folds of muslin (*malmal*) wound round a highly conical felt cap (*kulāh*), the fashionable headgear of the reign, constitutes a characteristic feature in Persian paintings of the Tahmāsp-Bihzād period. Adherence to traditional method—in this case equivalent to intentional ignorance of the law of perspective—explains the peculiar delineation of the carpet. The mount, magnificently decorated in two shades of gold, was probably painted by Daulat the Elder, Court Painter to Jahāngīr, who specialized in this style of brushwork (see Plate 23). On the reverse, contained within a faded pink border decorated in gold brushwork with a sixteenth-century Indo-Persian conventional floral-scroll design, is an illuminated panel of calligraphy (three couplets from 'Omar Khayyām) written in the *Nastalīq* character by 'Alī al-Husainī, and dated A.H. 932 (A.D. 1525).

(117–1921. I.M.)

Translation of the Couplets from Omar Khayyām:

O thou, who hast surely listened to many a story,
Listen for once to that of the potter.

The potter for years and months seeks
To make the earth of others into pots.

When he himself is dead and his body changed and veiled into earth,
Others make pots out of him.



شبیه شاه طهماسب رقم صحیفه بانو

28. AMAR SINGH OF UDAIPUR (MEWAR) AND HIS SONS

By BISHANDĀS: Mogul School, painted in 1615

PORTRAITS of the Rajput warrior Rānā Amar Singh (1594–1619) and the princes Karan and Bhīm. Amar Singh assisted his father, Partāp Singh, in recovering most of their dominions from Akbar before 1605; and twice afterwards opposed Jahāngīr's forces, led in 1605 by Prince Parwīz, and in 1612 by Prince Khurram.

BISHANDĀS (Vishnu Dās) was a Court Painter during the reigns of Akbar the Great (1556–1605) and Jahāngīr (1605–27). The latter, referring to this artist in his *Memoirs*, in 1619, writes: 'At the time (1617) when I sent Khān 'Alam to Persia, I had sent with him a painter of the name of Bishandās, who was unequalled in his age for taking "likenesses".' It is of extreme interest, therefore, to note that the Museum of Fine Arts, Boston, U.S.A., possesses one of these paintings, depicting Shāh 'Abbās I of Persia (1588–1629) receiving from the Indian ambassador the gifts (a crystal cup, &c.) made by the Mogul emperor on that occasion. The Wantage Bequest includes yet another important signed work by Bishandās (No. 50, not illustrated in this portfolio) portraying Rāi Bihārī and Jassā Jām, two of the chief military *zamīndārs* (land-owners) of Gujarāt in 1618, seated on a terrace.

An earlier effort by this artist is exhibited in the Paintings Room of the Indian Section, amongst the illuminated tempera paintings dating before 1600. This work (No. 276–1913. I.M.), a double-page illustration from a MS. copy of the *Wāqiat-i-Bābarī* (*The Memoirs of Bābar*), is also remarkable as instancing the division of labour frequently adopted by Akbar's artists—the outline, or design, and most of the colouring having been executed by Bishandās, while the portraits were contributed by the senior Court Painter, Nanha.

The deep outer border of the buff-coloured mount is decorated in colours and gold with Mogul seventeenth-century naturalistic flowering-plant motives. On the reverse, contained within a similarly decorated border, is an illuminated panel of calligraphy (a couplet from Sa'dī and a verse from Hāfiz) written in the *Nastalīq* character by Mullā Mīr 'Alī of Herāt (d. 1518).

(119–1921. I.M.)

Translation of the Couplet from Sa'dī:

I do not know where I read in a book
That some man saw Satan in his dreams.

Translation of the Verse from Hāfiz:

The person who holds the wine-cup in his hands
Is possessor of the Imperial Kingdom of Jamshed.
Let the thread of Life be guided by the Cup,
Only so can it reach perfection.
We (the laity), Wine, and the pious Hermit,
Which one does the lover prefer?



29. A BLIND PILGRIM PROCURING FOOD IN THE PRECINCTS OF THE DARGĀH KHWĀJA SĀHIB, AT AJMĪR

By MĪR HĀSHIM: Mogul School, first half of 17th century

THE Dargāh Khwāja Sāhib, at Ajmīr, Rajputana, the tomb of the Muslim saint, Khwāja Muīn-ud-dīn Chistī, who died there about 1235, is an object of pilgrimage to Muhammadans from all parts of the country. The annual number of pilgrims is about 25,000. The saint's tomb, which was commenced in the reign of Shams-ud-dīn Altamsh (d. 1236) and finished in that of Humāyūn (d. 1556), is richly adorned with gold and silver, and contains the large drums and brass candlesticks taken by Akbar at the sack of Chitor in 1567. A festival, called the *Urs melā*, which lasts six days, is held annually at the Dargāh in the Muhammadan month of Rajab. Akbar made a special pilgrimage on foot from Agra to the shrine at Ajmīr in 1579, thereby fulfilling his vow to return thanksgiving, there, for the birth of Prince Salīm (Jahāngīr) in 1569. Subsequently, he visited the saint's tomb on numerous occasions. Jahāngīr, who also appears to have made frequent pilgrimages to Ajmīr, attended the feast in 1613, 1615, and 1616. In 1613 he presented an enormous food-caldron (*dīg*) to the mausoleum. Jahān 'Arā Begam (d. 1680), the devoted daughter of Shāh Jahān, and an accomplished writer and poet, wrote a celebrated volume, the *Munīs ul-Arwab*, on Muīn-ud-dīn Chistī, which is still read in India.

In this painting, apart from the excellent rendering of the background with its banyan-tree, the figures of the confectioner, of the blind religious mendicant, and especially that of the youthful guide, humbly seated on the grass-mat, all serve to illustrate the improvement achieved in drawing and colouring at this period. Compared with earlier Mogul work, the development of a distinct Indian style is very marked.

MĪR HĀSHIM (Mīr Muhammad Hāshim) was a Court Painter during the reigns of Jahāngīr (1605–27) and Shāh Jahān (1628–58). Amongst the few surviving specimens of his work, mention must be made of an interesting study of a head, the portrait of Hakīm Sadra, known also by his honorific title of Masih uz-Zamān (d. 1650), which is now in the British Museum collection (MS. Add. 18801).

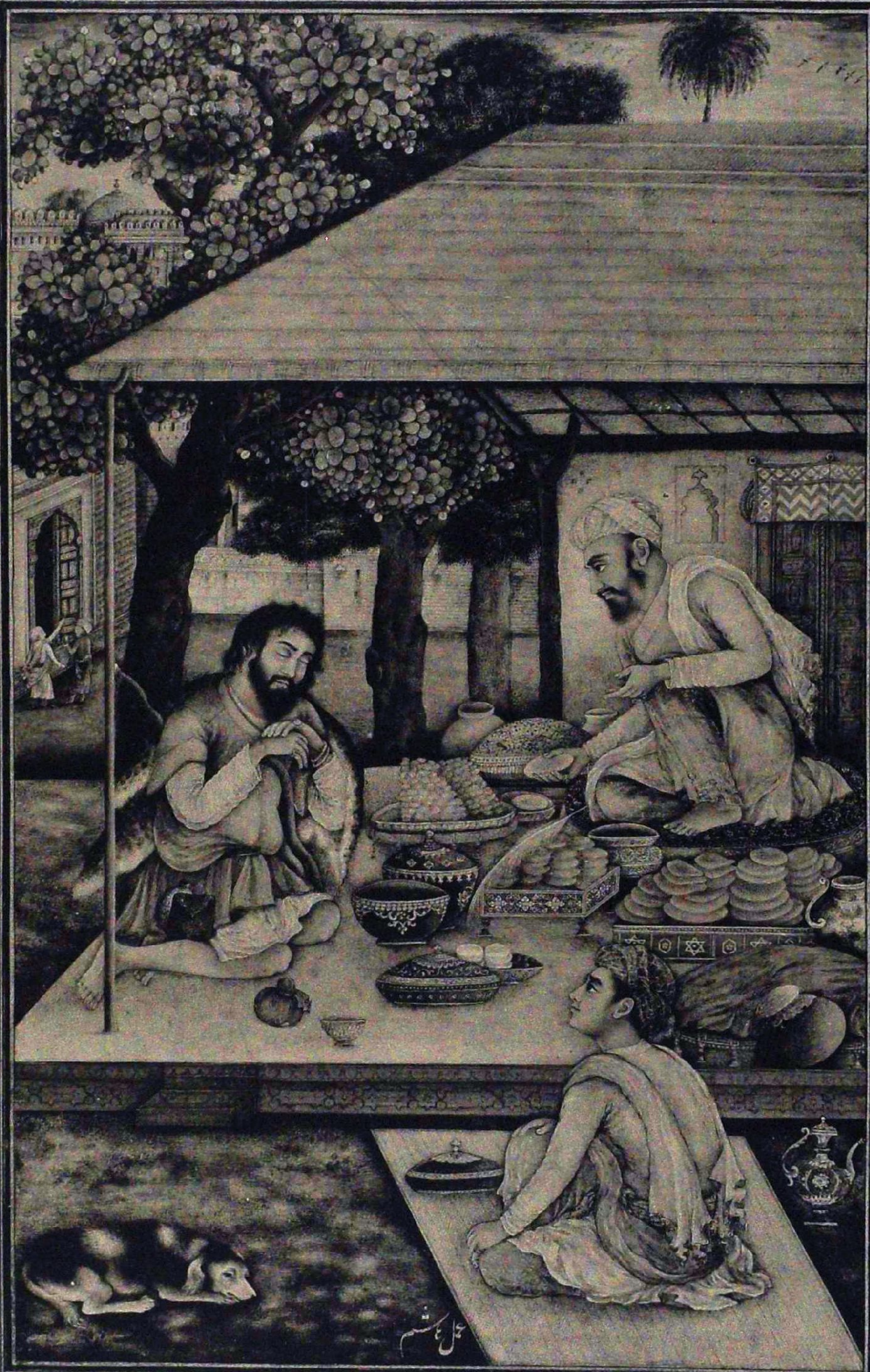
The deep outer border of the buff-coloured mount is decorated in colours and gold with an Indo-Persian seventeenth-century conventional floral design. On the reverse, contained within a buff-coloured border decorated, in colours and gold, with Mogul seventeenth-century naturalistic flowering-plant motives, is an illuminated panel of calligraphy (a verse from Sa'dī) written in the *Nastalīq* character by Mullā Mīr 'Alī of Herāt (d. 1518).

(131–1921. I.M.)

Translation of the verse from Sa'dī:

Aristotle said: ' O Prince
Thou art the shadow of God's favour.
Learn from thy servant ten helpful counsels,
Never forget them, for if thou practise them
Thy bodily health will always be well preserved.'

دل شهری از ناتوانی فگار · که زشت است پیرایه بر شهریار · نشاید دل خلقی اندوهگین · مرا شاید انگشتری بی نگین



به شادی خویش از غم دیگران · نکردند رغبت هنرپروران · گزیند بر آسایش خویشتن · خنک آنکه آسایش مرد و زن

30. THE MARTYRDOM OF SAINT CECILIA

By NĪNĪ: Mogul School, early 17th century

SAINT CECILIA, the patroness of music, was a Roman lady who suffered martyrdom in the reign of Alexander Severus, about A. D. 230.

NĪNĪ, a Court Artist of the reign of Jahāngīr (1605–27), evidently copied this work from an Italian painting then in one or other of the Jesuit churches at Agra or Lahore. The original painting was probably destroyed when the two churches, established by Portuguese missionaries in Akbar's reign (soon after 1556), were demolished by order of Shāh Jahān, between 1632 and 1635—a period of severe anti-Christian propaganda in India.

Jahāngīr (1605–27) both respected and honoured the Jesuits; his religious controversies, both with Father Joseph D'Acosta, Superior of the Mission College at Agra, and with a fearless Florentine priest, whom he nick-named '*Ātash*' (Fiery One), are recorded in his *Memoirs* (*Tūzuk-i-Jahāngīrī*).

Religious subjects, copied and adapted from European paintings and prints, were, to some extent, popular in India between the years 1560 and 1627, and were used as mural decoration in the Imperial palaces at Fathpūr Sīkrī and Lahore. Two interesting sixteenth-century wood-engravings, one of Saint Caterina de Siena (dated 1585) and the other of Saint Margarita, can be seen at the India Office Library in a much treasured album of Indian paintings containing the inscription: 'Presented to his nearest and dearest friend, the lady Nādirah Bēgam, by Prince Muhammad Dārā Shikoh, son of the Emperor Shāh Jahān, in the year 1051 (A. D. 1641).'

The deep outer border of the buff-coloured mount is decorated in colours and gold with Mogul seventeenth-century flowering-plant motives, resembling those used both in the carved and inlaid (*pietra dura*) ornamentation of the Tāj Mahall at Agra (1632–54), and of Shāh Jahān's Palace at Delhi (1638–48). From the point of view of similarity, these naturalistic plant-forms are possibly even more closely allied to those which appear in the designs of the famous woollen-pile carpets made in the Imperial Factory at Lahore, about 1630, for the old Palace at Amber, the ancient capital of Jaipur, Rajputana: the residue of this consignment of Mogul carpets is still preserved in the Maharaja's Palace at Jaipur. On the reverse, contained within a similarly decorated border, is an illuminated panel of calligraphy written in the *Nastalīq* character by Mullā Mīr 'Alī of Herāt (d. 1518).

(139–1921. I.M.)

Translation of the Quotation:

Never be a calumniator wherever you may find yourself,
Lest you become known as a slanderer.
Do not tell the secrets of your heart little by little to everyone
Even though you may have hundreds of tongues like a comb.



عمل نینی

31. PANEL OF CALLIGRAPHY BY 'ABDURRASHĪD OF DILAM

Nastalīq character: 17th century

ABDURRASHĪD ('Abd al-Rashīd) Dailamī, also known as Āqā Rashīdā, one of the greatest master calligraphers of the seventeenth century, was the nephew and pupil of the famous penman Mīr 'Imād of Qāzwin, in Persia. About 1628, after the murder of the latter for alleged incivility to Shāh Abbas I, 'Abdurrashīd came to India, to the Court of Shāh Jahān, where he was appointed writing-instructor to Prince Dārā Shikoh (d. 1659). His petition, in writing, to the Emperor Shāh Jahān, asking permission to retire from service and to live either at Agra or Delhi, is now in the collection of Muhammad Zahir-ud-dīn Khān at Delhi. He died and was buried at Agra about 1670. As the mount is stamped with the personal seal of Jahāngīr (which appears also on Panels 32–4), this remarkable specimen of his artistic handwriting was evidently executed prior to his departure from Persia.

The buff-coloured mount is painted in colours and gold with Mogul seventeenth-century flowering-plant motives, and the narrow fillet of floral ornament is in gold on a blue ground. The verse is a quatrain from Omar Khayyām, as follows:

O heart, admitting that thou obtainest all the necessaries of life in this world,
And that the garden of thy mirth is adorned with the verdure of repose and tranquility,
Still thou must agree that this is no more than the dew
Which falls at night and is vanished by morning.

Omar ('Umar) Khayyām of Naishāpūr, the astronomer-poet of Persia, author of the world-famous *Rubā'yāt*, was originally a tent-maker—hence his *takhallus* or *nom de plume* of Khayyām. He is sometimes called, erroneously, the Voltaire of Persia, a title doubtless inspired by the fact that his philosophical poems display considerable freedom of religious opinion. He died in 1123.

(115 a–1921. I.M.)

32. PANEL OF CALLIGRAPHY BY SULTĀN 'ALĪ OF MESHED

Nastalīq character: late 15th century

MULLĀ SULTĀN 'ALĪ of Meshed (d. 1504) is described by Abul Fazl in the *Āīn-i-Akbarī*, about 1600, as 'surpassing them all', and, with regard to his apprenticeship, the historian adds, 'he copied the writing of Maulanā Azhar, though he did not learn from him personally.' His imitator Mullā Mīr 'Ali of Herāt (d. 1518), also praised 'his method (which) had a peculiar charm'.

This valuable example of perfection in penmanship was formerly in the Imperial Collection at Delhi, in token of which its elaborately decorated mount bears the personal seal of the Emperor Jahāngīr (1605–27). The original buff-coloured mount is painted in colours and gold with Mogul seventeenth-century flowering-plant motives, and the narrow fillet of floral ornament is in gold on a blue ground.

The two couplets are a quotation from the *Bostān* of Sa'dī (Shaikh Maslah-uddīn Sa'dī of Shīrāz). A reference to this thirteenth-century Persian poet will be found in the text preceding Plate 24.

(123 a–1921. I.M.)

33. PANEL OF CALLIGRAPHY BY MĪR 'ALĪ OF HERĀT

Nastalīq character: late 15th or early 16th century

MULLĀ MĪR 'ALĪ of Herāt (d. 1518), entitled ' The Illustrious ', served his apprenticeship as a pupil of Mullā Zainuddīn of Nishapur, and, subsequently, imitated and developed the style of the famous calligrapher Mullā Sultān 'Alī of Meshed (d. 1504).

This specimen of his writing was formerly in the Imperial Collection at Delhi, in token of which its magnificently decorated mount bears the personal seal of the Emperor Jahāngīr (1605–27). Jahāngīr collected numerous examples of this eminent Mullā's penmanship, and refers to them, with much pride, in his *Memoirs* (*Tūzuk-i-Jahāngīrī*). In confirmation thereof, no less than sixteen of the panels of calligraphy in the Wantage Bequest, which are signed by Mīr 'Alī, also bear the seal-mark of the Emperor. Concerning their value at that period, it is recorded that Jahāngīr was presented by 'Abd al-Rahīm Khān, Khān-i-Khanān (d. 1627) with a superb copy of Jami's popular poem *Yusuf-aur-Zalikha*, transcribed by this prince of penmen, and that the gift was appraised at a thousand gold mohurs (*muhr*).

The indigo-blue mount, exquisitely painted in gold with animal and bird forms, rock-landscape, trees, and flowering-plants, was probably executed by Daulat the Elder (Court Painter to Jahāngīr), who specialized in this fine brush-drawn variety of illumination (see also Plate 18); the narrow fillet of floral ornament is also in gold on a pale pink ground.

(112 a–1921. I.M.)



34. PANEL OF CALLIGRAPHY BY MĪR 'ALĪ OF HERĀT

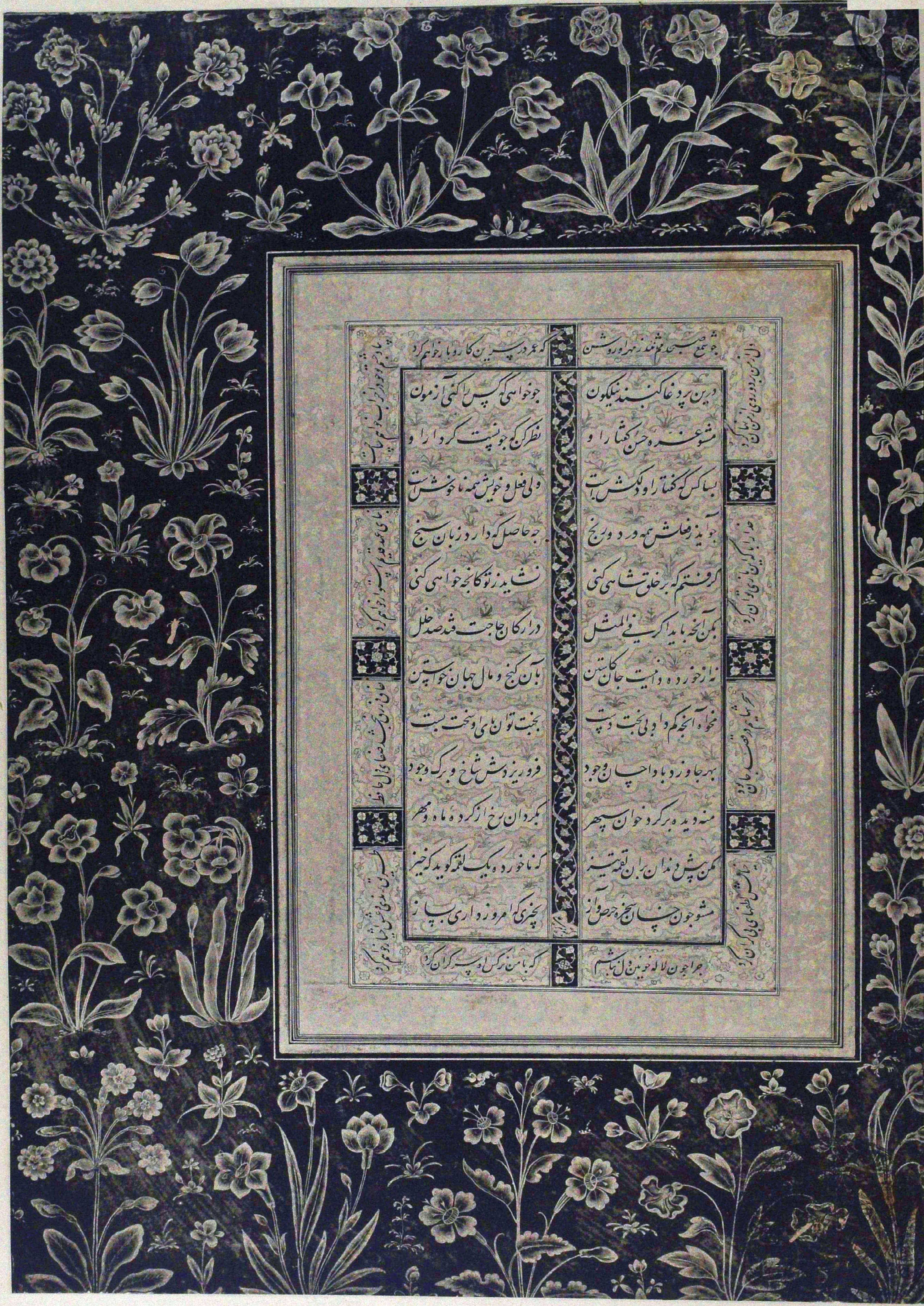
Nastalīq character: late 15th or early 16th century

THIS specimen of the writing of Mullā Mīr 'Alī of Herāt (d. 1518) was formerly in the Imperial Collection at Delhi, in token of which its beautifully illuminated mount bears the personal seal of the Emperor Jahāngīr (1605–27). The deep indigo-blue mount is painted in gold with Mogul seventeenth-century flowering-plant motives, and the narrow fillet of floral ornament is also in gold on a faded pink ground. The verses are from Sa'dī, and may be translated as follows:

Under this imposing azure dome
When thou desirest to test a person
Be not deceived with the beauty of his words,
Rather judge according to actions.
Many folks have charming tongues but wicked deeds.
If a man's deeds cause distress and affliction
What use is it if he have fair speech?
Supposing that thou rulest the world,
Even so it is not becoming in thee to do what thou pleasest.
Always do thy duty even if a hundred dangers appear.
It is not wise to shorten one's life
For the sake of increasing worldly riches and wealth.
Wish no more than the unfortunate miser will give
Since he will not be admitted to Heaven.
Whichever way the wind of mercy and liberality blows
It breaks down the leaves and branches of existence.
Expect nothing from the table of Time.
Turn away thine eyes from the deeds of the world;
Do not make ready an appetite for a morsel
Which will be removed ere thou hast tasted it.
Be not a slave of greed and avarice, like those who are covetous,
But be content with what to-day provides.

Shaikh Maslah-uddīn Sa'dī of Shīrāz, a celebrated Persian poet and a noted exponent of Sūfiism, was the author of the *Gulistān*, the *Bostān* (from whence the above quotation is taken), and a numerous collection of odes and sonnets. According to Eastern biographers, he died, in 1292, at the extraordinary age of 120 lunar years.

(135 a–1921. I.M.)


چو شمع صبحدم شد مهر او روشن
که عمر در سر این کار و بار خواهم کرد
درین پرده خاک گنبد نیلگون
چو خواهی که پس را کنی آزمون
مشو غره حسن گفتار او
نظر کن که چون نیست کردار او
بسا کس که گفتار او دلکش است
ولی فعل و خویش همه ناخوش است
چو آید ز فعلش همه درد و رنج
چه حاصل که دارد زبان سنج
گرفتم که بر خلق شاهی کنی
نشاید ز تو کانچه خواهی کنی
بکن آنچه باید اگر فی المثل
در ارکان جاجت فتد صد خلل
نه از خورده دامیت جان کاستن
با آن گنج و مال جهان خواستن
مخواه آنچه کم داد بی بخت دست
بجنبت توان پای و بخت بست
بهر جا وزد باد احسان وجود
فرو ریزدش شاخ و برگ وجود
منه دیده بر گرد خوان سپهر
بگردان رخ از گرده ماه و مهر
مکن پیش دندان بر آن لقمه تیز
که ناخورده یک لقمه گوید که خیز
مشو چون جنان بنجره حرص واز
بچیزی که امروز داری بساز
جرا چون لاله خونین دل باشم
که با من نرگس او سر گران کرد

